

MCGILL DAILY *Culture*

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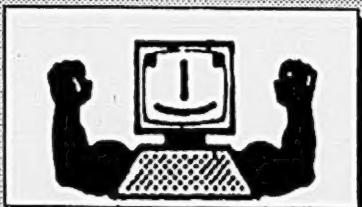
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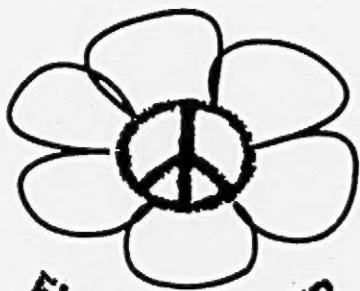
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Local talent rallies for soup kitchen

"From each according to his abilities, to each according to his needs"

BY MIMI PESUIT

As I walk down the street, I pretend not to see those who shiver in doorways, and I absolve my guilty conscience with occasional drops of spare change. The problem of the homeless becomes abstract and I am reminded of its proximity only later when talking to John Kipphoff, Master of Ceremonies for Tuesday night's benefit for *Dans la Rue* at Hell's Kitchen. As he put it, "If not for the privilege of a middle class upbringing, and without the support of my parents, I might be homeless as well."

Perhaps even more disturbing than the problem of the homeless is the fact that the number of people on the streets

under the age of twenty-one is increasing. For a minor, it is nearly impossible to find shelter, because to house a youth for more than twenty-four hours without notifying the police or the legal guardians is a crime.

At present, *En Marge* is the only shelter for minors in Montreal. It is legally allowed to provide thirteen to seventeen year olds with a place to stay for more than twenty-four hours. *En Marge* has eight beds. There are far more than eight homeless kids in Montreal, and those who run away from abusive homes probably do not want their whereabouts known by their guardians.

Le Bon Dieu Dans La Rue is a non-profit organization which uses a van to provide food and emotional support to the home-

less youth of downtown Montreal. Phase Two of their program is to design another shelter for homeless minors, but so far a lack of funds has prevented Phase Two from being realized.

That's where several artists, musicians, and writers enter the picture. Or, more specifically, entered a bar called Hell's Kitchen on Tuesday night to organise a mixed media benefit for *Dans La Rue*.

Singer and organizer of the benefit, Aruna Handa, explained that *Dans La Rue* is different from other organizations dedicated to helping runaways. "A lot of places want a social insurance number, or highly personal information before they give out food. *Dans La Rue* doesn't ask questions and doesn't make judgements. They just give. They



Trevor Ferrier drums up a storm for *Dans La Rue*

also don't turn anyone away."

But how can you help if you are broke? Well, if you have no money but lots of talent you do exactly as Aruna did. That is, organize a benefit at which people can hear great music, listen to eye-opening poetry, and pick up some original pieces of art.

Some of those who participated in the benefit are already

well established, like artists Dana Williams and Ismael Manga, and musicians Trevor Ferrier of Rare Air and John Rudel. Yet for artists who are just starting out, such as Tanya Smith, the benefit "gives exposure to our work at the same time as it does something good for *Dans La Rue*."

Certainly, the dual value of these benefits is underrated. Aruna received many calls from artists wanting to perform, which brought her attention to the fact that "there is a lot of talent in Montreal but not enough venues. A lot of cities have an almost institutionalized system to gain exposure for new bands which is really lacking here, especially with the closure of Foufounes. People really want to see more live music but this market is just not being tapped." Aruna suggested a Pay What You Can cover charge as a possible solution to this problem.

Yet Aruna acknowledged that the greater problem in Montreal was the inspiration for this event. "A lot of food banks receive donations around the holidays, but come February these funds are used up and no new donations come in."

Many of these food banks are forced to reduce their operations to one to two days a week, as the demand far exceeds the donations.

After the five hour show was over, I asked Aruna when the next one will be. She explained that she's exhausted after spending twelve to seventeen hours a day working on this project. But, she says April is a possibility.

Only the Canada Council was given some credit by Samuel: they have recently appointed a race relations officer. Generally speaking, however, "Canada is far behind in terms of putting a race debate into the public mind".

When all is said and done, "The Raft of the Medusa" is not technically perfect and, at moments, the focus of the narration wanes, yet it is the content — the words of these academics and the ideas which they introduce — that wins the favour of the work.

"The Raft of the Medusa" will be screened this Sunday at 15h00 at Cinéma Parallèle, 3682 St Laurent.

To volunteer for *Dans La Rue* call 938-0888. Otherwise I'll see you at the next benefit.

Retrofitting history

VIDEO

The Raft of the Medusa • directed by Julian Samuel • 1993

BY CHLOE TOWN

GERICAULT • THE RAFT OF THE MEDUSA • 1819



Set adrift on a raft, the alive and dead seamen of the wrecked transport *Medusa*, may or may not be saved by a ship distant on the horizon.

definition of ourselves. The video can be seen as a 'comparative morphology'.

Perhaps it can be argued that the video is a re-examination of Orientalism thought (for example, in exaggerating the difference between the "us" and the "other" we come to define ourselves). Often there is reference in the video to the objectification of a people, and the notion that 'who represents who' is crucial to our understandings.

In fact, the image of a raft visually literalizes the experience

of orientalism. Borrowed from Géricault's painting, hence the title of the video, "The Raft of the Medusa" is both a critique of the exhausted sailor's vision of the future and our own. And like Géricault's painting, uncertainty and hopelessness are pre-eminent at the conclusion.

This video is in keeping with the political agenda that Samuel has previously set for himself as a director. In 1984, his video "Resisting the Pharaohs" analyzed the Canadian sale of weapons to Third World countries and the resulting

in the meantime, what else can one do to help? Artist Geoffrey Bendz has volunteered for *Dans La Rue* for the past two years. He admits that the work is physically and psychologically demanding, but insists that it is worth it. "You get to know these kids. They're more than just acquaintances. They become your family."

Theatre sans pretexte: challenging the anglo enclave

BY INDERBIR S. RIAR

A NEW FRENCH production at McGill is alive and well after being temporarily sidelined by McGill's Tuesday Night Café (TNC) theatre organization. Gabrielle Kemeny's adaptation of Moliere's *L'Amour Médecin* and *Le Médecin Malgré Lui* was, from Kemeny's original proposal in late October, subjected to bureaucratic non-commitment by TNC's executive.

TNC initially refused Kemeny's proposal, citing that the play was in french. They told her that if she could get a bilingual cast to perform the play in english and french, then her project would be realized.

Naturally, the auditioning and organizing two casts would have been a logistical nightmare for Kemeny. Only through consistent badgering and repeated run-ins with TNC did Kemeny finally get the go-ahead for a french production.

One of these run-ins con-

Florent Girard, Natalie Brown and François Thivierge in *L'Amour Médecin*

cerned TNC's handling of advertisement for the production. In calling for auditions, Kemeny's posters featured the logos of TNC and Kemeny's own company, Theatre Sans Pretexte. But TNC head, Sam Buggeln, disapproved of having Kemeny's Theatre Company logo next to the TNC insignia and tore the audition posters down.

Furthermore, Kemeny was warned that the TNC executive was far too occupied to give her plays full support.

"Although they told me they were too busy to help with the production, they still said they would take care of the publicity," said Kemeny.

"Unfortunately, none of the advanced publicity to which they

committed themselves materialized. There were no posters in the Union building. The only mention in the *Mirror* occurred a week later. Usually we get media feedback, but not this time. Even the french media didn't know about us. *Voir* had no mention of the plays while *L'Université de Montréal* was equally in the dark."

With such a thorough lack of publicity, the plays opened last week to an opening night audience of eight. By the next night, through Kemeny's telephone blitzkrieg and word-of-mouth publicity, the audience had climbed to 25, and the Friday-night show played to a full house.

The dispute over why the play was not enthusiastically supported right from the beginning continues to be a thorn in Kemeny's side.

The TNC executive told Kemeny that because they were anglophones they generally catered to the english speaking population at McGill. They claimed that the Moliere plays

were not important at McGill and they would diminish TNC's "regular" audience.

Kemeny disagreed. "It's not as if we are doing something especially radical. After all, who hasn't come in contact with a Moliere play in either english or french? I am an anglophone, and I would rather pay \$4 to see a play on campus than \$25 to see something at Theatre du Noveau Monde."

The bickering between french and english theatre annoys Kemeny, but she reconciles her frustrations through Theatre Sans Pretexte.

"We're a bilingual troupe, so we comprise the best of what is missing at McGill. McGill cannot continue to be an enclave of anglophone culture."

Tuesday Night Café's production of *L'Amour Médecin* and *Le Médecin Malgré Lui* continues until February 20 at Morris Hall, 3485 MacTavish. Showtimes are at 20h and tickets cost \$4 for students and \$6 for non-students.

A flawed yet wonderful *Tempest*

THEATRE

The Tempest • McGill Drama • Moyse Hall

BY ZACK TAYLOR

The *Tempest* is a complex study of relationships. Unfortunately, the current production by the McGill drama department does not always deliver.

The major difficulty is to overcome Shakespeare's marginalization of some of his characters. From the start Miranda and Ferdinand, played by Samantha May and Eric Walsh, serve a basic purpose: to be naïve and fall in love. The failure lies in not animating those characters and others into more than two-dimensional plot devices.

The true star of the show is Anthony Paré, a McGill Education professor, who shines as Prospero, the deposed and exiled duke of Milan. His interpretation of Prospero is in turn loving to his daughter Miranda, thundering in dealing with his slave Caliban, and conniving as he spins his web of intrigue to a happy conclusion.

One of the core elements of the play is Prospero's relationship with Ariell, a sprite played with humour and emotion by Nicole Zylstra. Ariell's wish to be free, countered by her bound obligation to Prospero, is explored with depth and tenderness.

The role of Caliban, the embittered slave of Prospero, is played with intensity by Steve Moffitt. Caliban's wrestlings with his desires, fears and duties are transmitted perfectly to the audience.

The costuming, lighting and set design are quite well done, and are probably worth the money alone. The rich background lighting continuously determines the mood of the action. The massive tree-like stage piece transforms from being the post-apocalyptic silhouette of the island as the ship runs aground in the beginning into a blossoming tree under which the lovers sit at the end.

There is little concretely wrong with the production, aside from, perhaps, the overhit-you-on-the-head Jewish stereotyping of Gonzalo, played by Chris Miller, the counsellor of the Neapolitan king.

It will be interesting to see what projects student director Rachel Ditor will tackle in the future.

The Tempest has three more showings in Moyse Hall from today to Saturday at 8pm. \$6 for students, \$10 for others. Tickets available at Sadies and Paragraph Books.

A Shift at Players'

Are you ready for a bizarre trip through the mind of one of Montréal's exciting new playwrights? If so, then run don't walk to Player's Theater this weekend and catch Struan Sinclair's *Shift*.

Like his *Passion Play*, which played last year at Player's, Sinclair's new work strives to attain a radical theatrical aesthetic. *Shift* attempts to explore the different perspectives that are expressed and repressed by the cultural coding of human locution.

"Small children tend to express things phonetically in other ways, they don't use words," said Sinclair, when the *Daily* spoke with him yesterday. "Then their parents tell them 'No, you have to say daddy.' I think a lot of human creativity can be lost this way."

Sinclair said he saw the piece as being like a camera lens that shifts in and out of focus. It's that blurred perception, that lost possibility that the play tries to explore. "People spend a lot of time not just in perceiving the world but trying to perceive how the world perceives them—this leads to problems."

Sinclair says he got the idea for the play when he saw a woman screaming incoherently down the street in Toronto.

"It made me think how horrible it would be to have something to say, but to be insane so you can't say it, and to know that you can't say it."

Shift expresses this through a kind of dysfunctional communication of the characters on the stage. The work is powerfully

Vanessa Ray as Melissa, Iets Robert Palmer as Peter, have it in *Shift*

THEATRE

Shift • by Struan Sinclair • at Player's Theatre

BY DOUG MACDONALD

acted and employs a few intriguing experimental stage pieces that should be seen rather than described.

Although Sinclair's work has fallen under much criticism for its experimental nature, it is important to remember the value of art that strives to challenge formal and stylistic conventions.

Sinclair acknowledges the criticism. "What can I do? I guess I'm still trying to find a niche that will really enjoy my work.

"I don't really understand the theatre community. I mean, I hear they spent up to \$40 000 on *The Tempest*, and that was a crummy play to begin with. They could've put on eight original works for that money. All I want to do is to be able to write and eat."

Shift plays at Player's Theatre, 3480 McTavish, 3rd Floor. Tickets are \$10 and \$5 for students. From February 11-20, 20h.

McGill Drama Festival is back, Clinton reserves tickets

BY GLEN HARRIS

As we saunter back from the study break, the McGill Drama Festival (MDF) will be commencing its 7th season. An annual event at McGill Players Theatre, the MDF features six one act plays written by students.

The MDF was designed to showcase the work of McGill playwrights who may not have other avenues to have their work performed. As well, it is a chance for young playwrights, directors and actors to be adjudicated by professionals from the Montréal theatre community.

The plays are performed in

pairs for three nights, and then the cycle is repeated. During the second performances of the plays (Thurs. - Sat.) adjudicators are present who critique the works and offer constructive criticism at the end of each evening. Once the run is complete, awards for best play, direction and acting are announced.

Some McGill personalities are beginning to emerge through their repeated success at the MDF. Otto Nicholson, whose play *Schrödinger's Cat* debuted at last year's MDF and went on to appear in the Fringe Festival, has a new work called *Trial and Error*. Nicholson has repeated his previous work's dramatic parameters — three characters

in one room. Likely it will tease the audience with similar pseudo-philosophical queries and the absurdist atmosphere deployed in *Schrödinger's Cat*.

Also reappearing is Neal Colgrass with his new work *Mistah Ted — He Dead*. This play was inspired by Colgrass' experiences upon returning to Canada after a stint teaching English in the former Czechoslovakia. He was impressed by a criticism often levelled at North America by Europeans — that North America has no culture.

In *Mistah Ted — He Dead*, the protagonist returns to North America from Russia and decides that he must suffer to infuse meaning into his life, and

his writing.

Jens Kohler has also returned to the MDF, this time with *City of Men Pissing* which is simply described: "Love never dies; it just rots". Ironically, Kohler's play is being directed by Adam Sternbergh, whose play *Hole* is being directed by Kohler later this season at Players'.

A change from last year, however, is the participation of more women. Last year, only one woman directed, while no plays written by women were produced. This year, there are two women directors and one woman playwright.

Clea Kahn, president of McGill Players' Theatre, insisted that this was just a random chance.

"It wasn't a political decision. When the adjudicators chose the six plays from the group of submissions, the playwrights' names were not attached to their works — it was done anonymously. It happened that this year one woman submitted a script, and that one was eventually chosen. Last year, no women submitted scripts for consideration."

No ethnic minorities are involved either as writers or directors, though Players' recently presented *Brothers* coinciding with Black History Month.

The McGill Drama Festival runs from March 1—6. For information, phone McGill Players' Theatre at 398-6813.

Sound bites for art's sake

BOOKS

Art and Environment • John K. Grande • Friendly Chameleon, 1993

BY ROBERT COLMAN

John K. Grande's new book, "Art and Environment" examines the present state of the art establishment in relation to economic and ecological trends and needs. The book comes out against the post-modernist agenda, which Grande says treats art as an abstract entity unrelated to the natural world which surrounds it.

Grande suggests that an important shift is taking place where artists are moving forward by using purely natural objects in art, found in the regions of their origin. With the popularization of such expression, the spectator may become more aware of our environment.

Talking with the author last week, I was able to get a sense of the ideas in his book in theoretical and concrete terms.

Daily: Who do you think is creating art today that looks towards the future? Who should we be watching for?

Grande: Andy Goldsworthy, from England, is an artist that uses snow and ice and ephemeral materials. He considers the local climate when he produces his works: they are micro-cosmic in scale. The idea is that it is only his immediate, native environment he deals with. If he creates a work out of berries, leaves and ties them together with thorns, and floats it in a stream and the fish eat it that's part of the work. The fact is that anything universal in expression is quite often very specific in the way it identifies with environment and materials — in poetry, in writing, in art... The chapter 'A Bird With No Feet' is about how artists are getting lost in internationalism, a false internationalism, because their identity is no longer related to a specific environment and as such the

work loses its impact. It's an art created for the media event. In fact the show doesn't matter, it's the media that matters.

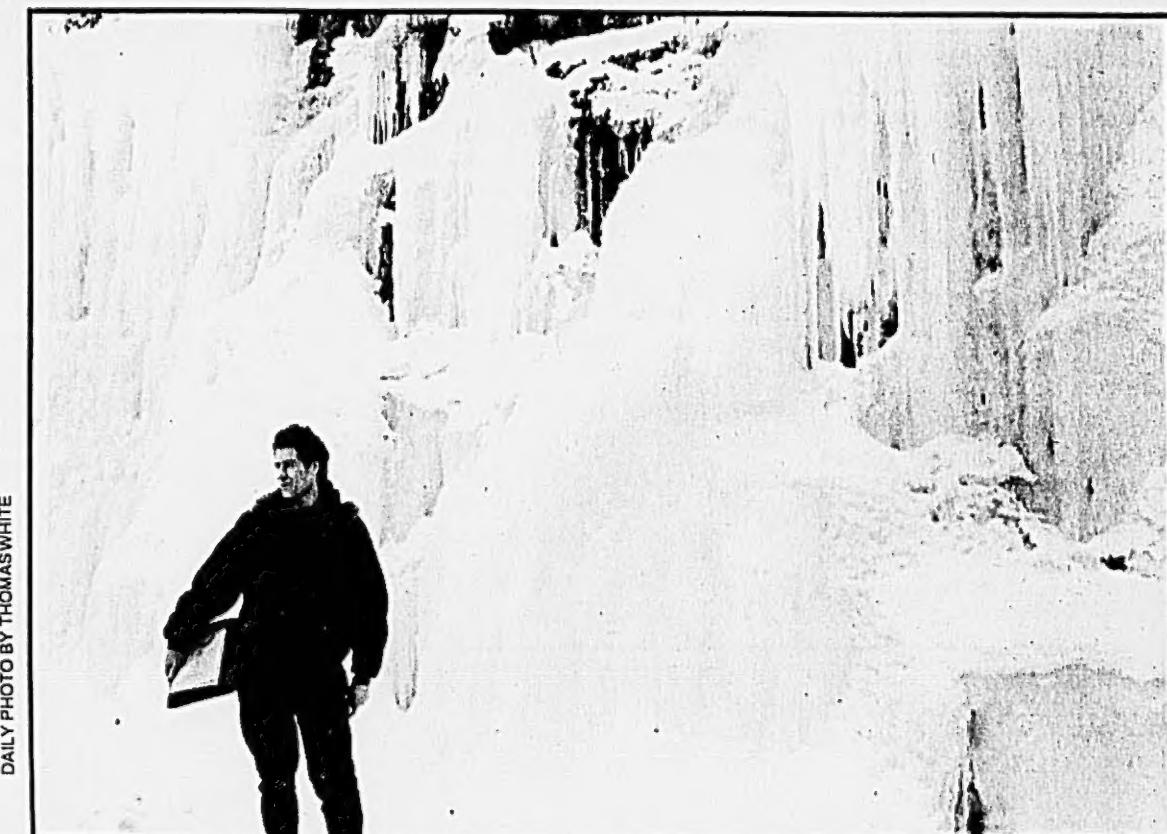
Daily: How can artists, by using the new perception of art, this 'art of the future' that you just mentioned, change us and help our environment at the same time?

Grande: I think landscape architecture, sculpture, ephemeral works by artists can provide a different way of perceiving the immediate environment in which we live, and get away from a kind of fatalism created by the art institutions, and by the market. What has happened now is that the artists' identity has become belittled by the desire to focus all their energy on acceptance from the institutions: getting the shows, the catalogues or to sell another major work. The creative process isn't really relevant anymore: it's really a name game.

I talk about un-signing works, un-naming works, putting them in parks or public areas. I believe that landscape architects can also be artists, and that we have to integrate a bit of nature back in the city using the original types of vegetation, like the Laurentian in Montreal, so people can identify with the climate and the areas in which they live. I feel that the future is multi-regionalism across the world, connected like circuitry but no longer based on pyramids, like New York, Paris, and London. Basically everywhere will be relevant.

Daily: But what is nature to us right now?

Grande: One of the dilemmas in the book is just that we have trouble interpreting between what nature really is. If



John K. Grande, author of *Art and Environment*

Transport an entire forest of deadwood into a gallery, invite people in, and have the door locked, have an exit door at the other end, and force them to have to climb over and through all the deadwood as a real experience of nature.

you go to the Biodome, you are going to see nature as a deprived environment with only about five species of animals and two trees, no insects and so on, so you've got this parallel reality going on where people who live in a deprived environment which doesn't have the diversity that exists in nature, are reading art on the same basis. In a way minimalist and post-modern art has that deprived character and so they like it, because it resembles their own environment.

Daily: What is your idea of the ultimate art installation?

Grande: To transport an entire forest of deadwood into a gallery, invite people in, and have the door locked, have an exit door at the other end, and force them to have to climb over and through all the deadwood as a real experience of nature.

Daily: Where do you think our society is headed, in regards to social organization, politics etc.?

Grande: I think that eventually we'll get into self-determination. People will learn to be responsible for where they live and take action themselves, the role of government will lessen, and at a certain point, big business won't be able to serve all of the interests of all the people. It will have to be more humanized or it just won't work.

Daily: If you care about the environment, or art as a true form of original expression, or both, it is imperative that you read John K. Grande's new book "Art & Environment". Not widely publicized or distributed, nevertheless it is a book of monumental importance.

There are things to look out for in the work, and the biggest

thing is "hype". The language and pace of the text is such that one can easily get caught up in what Grande is saying, without keeping a properly critical mind. Because of this, Grande got away with using very few examples to illustrate his points, and made a couple of sweeping generalizations. Had these statements been more pivotal to his argument, this book couldn't be taken seriously.

The book is printed on recycled paper, and two dollars of each one that is sold will go to the Evergreen Foundation in Toronto, to plant trees and to make improvements to the parks and valleys in the city. The book is available through the author (call 284-9396) or through the publishers (write to The Friendly Chameleon, Ltd., 23 St. Patrick Square, T.O. MST 1W8). Its launching will be at CIRCA (Suite 444, 372 St. Cath. West), Feb. 20th, 1993 at 2 pm.

Thompson strips nun

Personality — there ain't Nun

McGill professor Daphne Thompson recently starred in *The Nun*, a performance piece which she also conceived, directed, and produced. The performance, a series of thirteen vignettes, portrays peoples' need for introspection during these fast paced times.

Thompson has been developing *The Nun* for over two years and has already received critical success for an earlier version performed in the United States.

To communicate the need for introspection and contemplation, Thompson utilized a silenced nun as the performance's centerpiece. Using the nun's methodical rituals and her solitude, Thompson related her introspective state to the spectator. Accompanied by pulsating music, the nun's intense facial expressions and her visibly focused concentration throughout the piece dramatically illustrated her experience.

To focus the spectator's attention on the nun's contemplations, Thompson abandoned the usual theatrical audience pleasers — plot, dialogue, and characters. But by no means is

this work a mainstream production.

For this reason, Thompson was uncertain about the audience's reception of the piece. In the end, however, the nun's introspective journey was all that was needed to draw in and fascinate the spectator. Consequently, the audience becomes a willing participant of the nun's experience.

Thompson strips the nun of any personality. The nun is unimportant. It is only her personal experiences that are relevant to the piece.

The accompanying soundtrack composed by Estelle Lemire is essential to the performance. Played continually, the music acted as the narrator for the audi-



Daphne Thompson

THEATRE

The Nun • performed by Daphne Thompson

BY ALISON JUNG

ence. Every gesture, look and emotion conveyed by the nun was explained musically for the audience.

With the help of the expressive soundtrack and a minimalist approach to the performance, Thompson broke down the barrier between the audience and the nun's introspections.

words & pictures

POWER TRIP



BY GREG MILLARD

CRAMPUS



BY GREG MILLARD

BY JANE TREMBLAY

Montréal bands conform to musical

This is the first in a new, weekly look at local bands. This week the Daily spoke with Laverne, an up and coming post-punk quartet.

BY CARLTON EVANS

Featured in Saturday night's M.E.T.A. benefit was Laverne, a musically uncompromising and visually captivating new band that includes ex-members of Alternative Inuit and The Mob as well as opera-trained singer Tara Sloane. Fresh off their opening gig for Thelonious Monster, The Daily talked to band members Paul Julius, Peter John Kennedy, Mark Charbonneau, and Tara Sloane after the META benefit.

Daily: The band was really interactive on stage tonight which made the show really fun to watch. Do you ever think about your stage presence?

Tara Sloane: The communication is probably due to the fact that we are all friends. If it comes out positively in our stage presence then that's great, but we don't really plan anything.

Paul Julius: Nothing's planned but we try to think about having the audience watch us instead of sitting and talking to their neighbor. We want to give them something to watch to go along with the music. Tonight we were pretty tired and because of it I

think our personalities showed through more than usual. We were up all last night recording a demo to use for promotion.

Daily: Will your tape be released publicly?

Paul: No. We want to put out a really good first public release so we'll be recording for real next September. We know we've got a long way to go but I see the beginnings of something here. P.J. and Mark and I played for a couple of years as Greenhouse. Tara's only been in the band since September but she's really changed our sound.

Daily: You played at Reggie's last Thursday with Thelonious Monster. How did that go?

Paul: We totally lucked out on that show. We'd been booked to play Reggie's on that night for free then when the Mirror came out that week we saw the ad for Thelonious Monster and we were sure we were getting the bump. Dan Webster booked the Thelonious show there because of a lack of venues in the city. He didn't know who we were and we were sure he'd get another opening act. We were really happy to land that. It was a really good show; it was a good turnout and everything went really well.

Tara: Especially since it was only our second show.

Daily: You mentioned a lack of venues in the city. As a young Montréal band, how did you feel

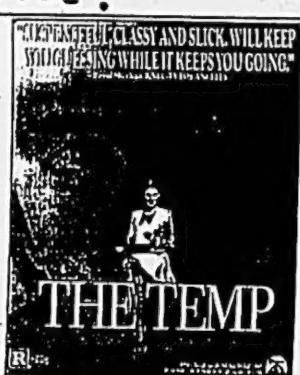
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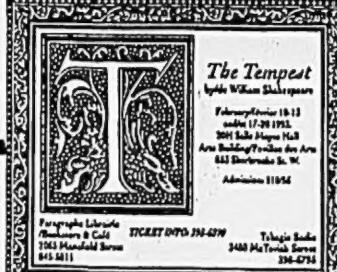
TEMPER

Crosbie advises media, women to 'lighten up'
Chides '4 horsewomen of apocalypse'

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refuses to stereotypes

about all the places that have closed in the last month?

Mark Charbonneau: The thing is that when you look at the club scene in Montréal you realize that it had become really stagnant. I remember being younger and going to more shows in church basements and various activity halls, like the YMCA.

Tara: There were a lot more all ages shows because of it.

Mark: It's like punk rock was working to sell Molson more beers. At Foufounes you had to pay a buck for the coat check, another buck to put your foot through the door, and then five bucks or something to see the show. It's all this money just to get into an institution that's basically just selling alcohol. I'd rather see people going to a church or some other place and organize a show there.

Local talent meets snobby city critters

BY INDEBIR RIAR

Saturday night saw a resurgence in live local music at McGill. The McGill Ethical Treatment of Animals (META) benefit pooled various local bands who donated their time and energy for saving squirrels and other assorted city critters.

Not since the now-defunct New Music Festival which was held annually in the Union Ballroom has McGill seen a collective outpouring of local talent. From the three-chord intensity of the Ripcordz to the skaified grooves of Ellem for Zoë, to post-hardcore pop of Laverne, Saturday night's show refuted all notions that the Montreal music scene has died with the closing of important local venues over the past several months.

I arrived just in time to see Laverne who kick-started the show into the right gear. Lying somewhere between Blondie and Sonic Youth, with a singer whose voice is far more soulful than either Debbie Harry or (needless to say) Kim Gordon, Laverne defined the direction that "alternative" music should be taking. Ignoring the already tired trappings of grunge, to which many new bands have quickly succumbed, Laverne wove an even thread through hardcore and pop, creating a sound whose changing tempos and rapid accelerations should have inspired people to dance, but didn't.

Following close on Laverne's heals, but taking a completely different direction, were the Clash City Rockers. A side-project of some members of Me, Mom and Morgentaler, the Clash City Rockers covered some of the finer songs by, who else, the Clash.

Given that everyone had been sitting down until the Clash City Rockers, it was surprising to see the audience actually get up and dance, creating a decent-sized pit in the centre of the crowd.

The dancing fervor, however, did not last for the next band.

They can get the beer themselves and charge a half decent rate, not \$4, and put on the show independently.

Paul: If you put on a show at a venue like that, you get a much better sense of the community that supports new bands. Something good is going to come out of all these bars closing. A whole bunch of people will start booking shows all over, the way it was in the early eighties.

Tara: The fact that La Brique and Foufounes closed within a week of each other really shocked people but new places are already booking bands. In reality, the scene in Montréal had been down for quite a while.

Mark: There really was no underground scene in Montréal. Only big name alternative bands signed to major record labels were getting booked.

Paul: New places are already filling the vacuum. They're supposed to be moving Reggie's from the seventh floor of the Hall building to the first floor where the old bookstore used to be. Right now it's a pretty small stage and the



Laverne, clockwise from bottom left: Paul Julius, P.J. Kennedy, Tara Slone and Mark Charbonneau

acoustics are pretty bad, but it should be a really good venue in the next couple of years. It'll have

the financial stability of the university behind it while hopefully remaining open to new ideas.

I think we can look forward to some really exciting things coming out of Montréal in the next few years.

Stuff & things from CKUT		
ARTIST	ALBUM	LABEL
King Missile	Happy Hour	WEA
Brian Eno	Ali Click	WEA
Therapy?	Teethgrinder (EP)	A&M
Ween	Pure Guava	WEA
Neneh Cherry	Homebrew	Virgin
Simply Saucer (cc)	Cyborgs Revisited	Fishpuppet/Cargo
various	Dead Tech III	Chanel House
Jesus Lizard	Liar	Touch & Go
Belly	Star	4AD/WEA
Pigface	Fook	Invisible
Corrosion of Conformity	Technocracy	Death/Relativity
Sloan (cc)	Smeared	MCA
Chumbawamba	Behave (EP)	Southern Studios/Lone Wolf
Come	Eleven:Eleven	Matador
Jale (cc)	Sweetness (7")	Cinnamon Toast
Tom Zé	Brazil 5: The Return of Tom Zé	WEA
Steroid Maximus	Gondawanaland	Big Cat/Lone Wolf
Busted Flush (cc)	Freak	Guachal
Nick Cave/Shane McGowan	Wonderful World (EP)	WEA
Godflesh	Cold World	Relativity/Earache
Killing Joke	Laugh? I Nearly Bought One!	Virgin
Mercury Rev	Yerself Is Steam	Sony
Consolidated	Play More Music	Netwerk/Capitol
Intermix (cc)	Phaze Two	Third Mind
Rocket from the Crypt	Circa:Now	Headhunter/Cargo
Lunachicks	Binge and Purge	Safehouse
Mommyheads	Coming Into Beauty	Simple Machines/Cargo
Digital Poodle (cc)	Electronic Espionage	DOVE
Shudder to Think	Hit Liquor (7")	Dischord
Pharcyde	Bizarre Ride II	Delicious Vinyl/A&M
Positive K	The Skills Dat Pay Da Bills	Island/A&M
Cub (cc)	Pep (7")	Mint
Grenadine	Goya	Shimmy Disc
Ray Anderson	Every One Of Us	Gramavision/Fusion III

If you would like more information on any of these releases, please contact Bryan or Geneviève at CKUT-FM, 398-6787... or come visit us in the basement of the Capt. Kirk building

Tune into CKUT-90.3, It almost never hurts: Thursday evening will see the debut of **Phrrr...** (10-11pm), a repertory radio art show produced by a gaggle of CKUT regulars. Close at mic will be the folks from Système Minuit and Centre for Wireless Operations... **Vive le bruit libre!** On **Aack!!**, (Friday 2-5pm) a rousing game of 20 questions with NYC noise-core outfit White Zombie and New Jersey's Monster Magnet, both of whom will be playing this Wednesday night at Club Soda. **Lust Never Sleeps**, (Friday midnight-2am) salutes British radio icon John Peel, whose patronage has launched many a musical career. Featured this week will be the second installment in this four part series, a profile of the band **The Slits**. **Mind, Soul and Spirit**, a show featuring gospel music from spirituals to new jack swing, switches to a new Sunday morning slot, from 7-9am right before church!

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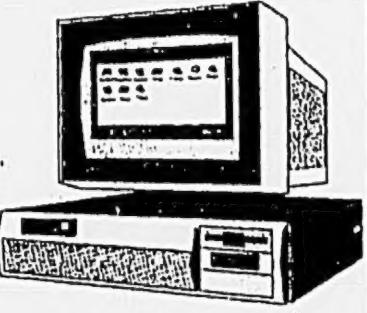
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Thelonious Monster
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BY JEANNA STEELE

"HEY! ANYBODY got any hash?", rasps Bob Forrest of the now middle aged, post punk Thelonious Monster after the band's opening set last Thursday evening. This line was characteristic of the candor displayed by Forrest for the rest of the evening. It tended to be, at the outset, rather surprising to the audience. By the end of the concert however, it was a welcome change.

The market for music today is steadily transforming itself into a group of people in search of truth. This truth, no preference for right or wrong, is expected to be handed to them on a silver platter or, in this case, a silver song. There is an air of desperation among the masses as the instant gratification generation steps into its pseudo-philosophical stage and consequently demands (expects) instant answers to their instant questions. A microwaveable philosophy if you will.

Thelonious Monster responds by laying themselves on the line with no excuses for who they are and what they say. No grand generalizations about the world,

no presumptions, only performance: dirty and raw.

"Can Pete Weiss (the drummer) get a scotch on the rocks?" Forrest asks of the bartenders. Drug and alcohol abuse are neither glamorized nor hidden behind a clean front, whether positive or negative it is part of who they are. The honesty tends to be a bit shocking initially since it is not inherently part of the music industry in general.

Forrest's easy rapport with the audience, however, quickly alleviates their immediate surprise as he pours beer out of the pitcher into the audience from which he continuously fills his own cup. Rather than condescension towards the audience in lieu of his age and experience, Forrest projects a sympathy and understanding for their uncertainty.

The band puts on no false pretenses, Forrest sings, "I've been searchin' most of my life for anything to believe in, like God or something, any kind of simple solution." While today's audiences may want answers they certainly won't get them from Thelonious Monster.

A curious mix of cynicism and naivete defines their personality and sound. Forrest himself

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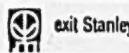
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exhibits this through body language as he stomps about the stage and simultaneously curls his upper body into a fetal position. It's again expressed in the lyrics, "I've wanted to kill myself but I've always been too scared" and, "please somebody help me, I've never wanted help before." They profess no answer, no ideology, "if you want to know where the rainbow ends, it's you has to go there and find it my friend." Maybe this is what makes this band so refreshing.

There is no arrogance in their voices, instead there is sympathy and recognition of fear and uncertainty. An attitude of "we're as fucked as you are but we're living and learning, suck it up and do the same-or don't, we don't care". Their appeal is in their straight forward and blunt approach. Forrest recognizes his own vulnerability thereby allowing his defiant audience to acknowledge and revel in their own.

As the concert progressed there was a visible opening up of the audience to Forrest. The end of the concert brought those bold, protective shells up again but before they did, Forrest conjured up a real mosh pit-one full of raw emotion.

Monsters' mosh

Whereas moshing has become, more recently, random aggression unleashed toward anyone and anything, this concert saw a real mosh where people falling were picked up and emotions ran

high as individuals let themselves fall into the throbbing energy of the group. Forrest's evident frustration and pain gave him the audiences trust. He was singing to a bar full of starry eyed babies, heads and hearts filled with the smoke of their dreams but masked and heavily guarded by a thick shell-10 meters thick and growing. Forrest has the uncanny ability to reach beneath this mask and tear it down, releasing the smoke and letting emotions run wild.

The feeling I'm describing is not entirely evident from their latest release: "Beautiful Mess". It's a lot less raw than their live performance and a good deal cleaner. While the feel of this group is perhaps not gleaned so easily from the album as through their live performance, their lyrics make the point quite precisely if you listen.

If you're unsure whether or not to buy the album for fear of drowning in philosophy, never fear. There is lighter side to it as well (Forrest takes a jab at former girlfriend Julie Ritter of Mary's Danish in "Song for A Politically Correct Girl From the Valley"). If for no other reason, it's worth buying simply for the duet between Forrest and Tom Waits on Adios Lounge.

This album is a testament to the futility of the search for truth while not advocating its abandonment. At least in Thelonious Monk's sense of the word, truth is subjective and far from obvious. The answer is: there are no answers.

32 West—25 000 square feet of Pure Rave



DAILY GRAPHIC BY JAMES FORBES

BY ASTRID FISCHER

DROP THIS—Montreal's first permanent rave venue, 32 West, opened this past Friday. What more could ravers ask for?

The concept of a permanent rave venue is a bit of an oxymoron. Typically, raves are known to take place at various clandestine locations.

Open on Friday and Saturday, 32 West features all the crucial elements necessary for a successful rave; 25 000 square feet of space, hardcore beats, a kickin' sound system (major bass), Justin's Smart Bar, and insane amounts of mental energy.

32 West is actually the location of the now defunct La Brique,

which closed this past January — no great loss....

According to Sean Pilot, 32 West Hall and Facilities Manager, "La Brique closed down because everyone needed a break and 32 West seemed to be a clear solution."

Although Sean is not a part of the rave culture, he claims that he's someone who "admires it from outside." He enjoys the music, the headspace, and the people who are part of the scene. He goes on to say that "it's a lifestyle that goes quite spiritually."

When asked if he thought a venue such as this could ruin the rave scene by turning it mainstream, he replied, "no, not at all. It really depends on three elements: the DJ that is playing,

the policy the club adopts, and the clientele it's willing to cater to."

Panic pas! 32 West couldn't have chosen a better DJ than Tiga, Montreal's resident hardcore Techno 'wunderkind.'

The ravers who turned up on opening night were a group of techno fiends who thrive on high levels of energy and Bass, tripping the techno fantastik.

With time, 32 West will be the venue for live acts such as Moby, Prodigy and Cyberonic. It has the space and experience to hold shows such as the one mounted two weeks ago.

So 'drop in with your friends for 'your weekly recommended Rave dose' because it's definitely one of those places not to be missed. Rave on Montreal!

Institutions of power that make you chuckle

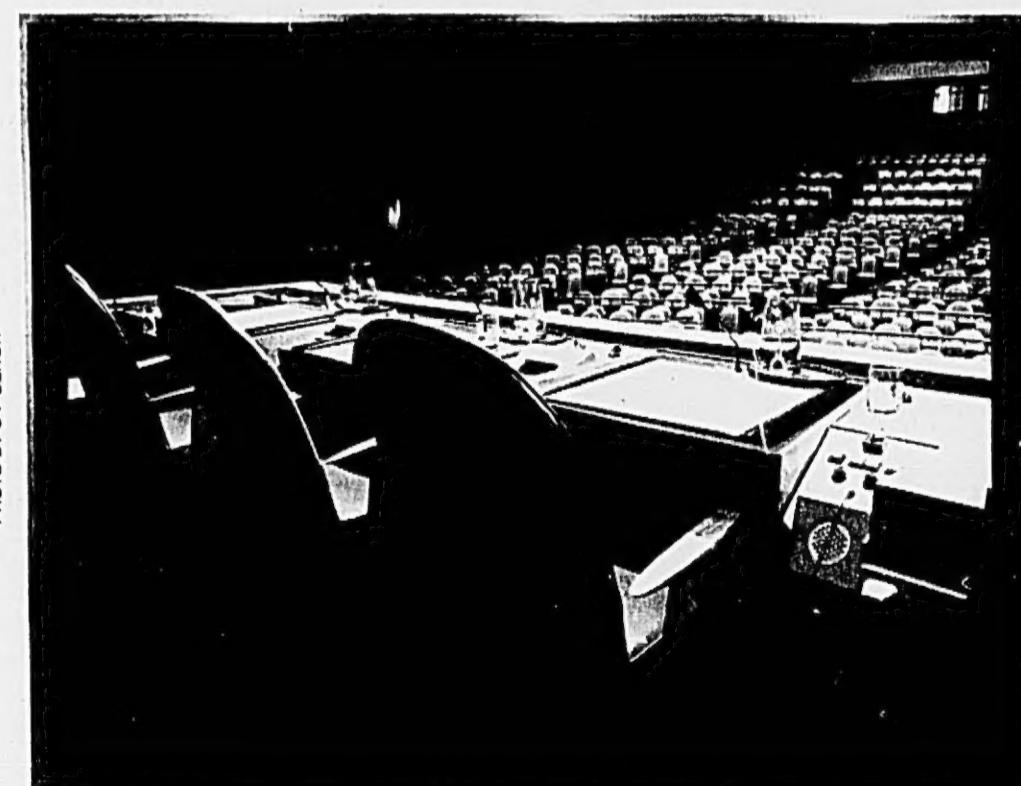
BY ROBERT COLMAN

CLAUDE-PHILIPPE Benoit is not loud, garish, angry or pitying in his photographic treatment of our world. Perhaps that is what is so attractive about his show, O-Nu, currently displayed at the Brenda Wallace Gallery.

The four diptychs on display are reflections on power. There are few works in the collection, leaving the spectator at ease to ponder and reflect on the meaning and importance of the show.

The two most immediately noticeable of the four works are Glacial and Le Prix de L'Or. The former, Glacial, has a picture of the seats of the United Nations building juxtaposed against a picture of glacial ice. This would seem to be an expression of the organisations immobility, as the seats are dwarfed in size by the edifice of the glacial ice. Clearly, the artist considers this a satirical piece.

Similarly to Le Prix de L'Or (which also displays the seats of UN members, this time set against a picture of bricks of gold), a darker side to the UN is exposed. In Le Prix de L'Or, however, gold as profit—the real focus of the organization—is exposed.



Glacial, silverprint by Claude-Philippe Benoit

The other two pieces are representations of other decision-making forums such as private offices, doorways and hallways. These images are of places where most information is exchanged.

Given the medium (primarily black and white photos) and the conciseness of the exhibit, one easily finds time to think the works through to their conclu-



PHOTOGRAPHY

Claude-Philippe Benoit • Brenda Wallace Gallery

sion. It gives one reason to reflect on power politics and the institutions of power we have watched grow within and around our own society. No message is screamed forth in these photos, yet they do speak.

They whisper in your ear and make you chuckle and shiver at the same time.

Benoit lives and works in Montreal. Worth looking at, is the book "Interieur-Jour" which is available at the gallery.

Claude-Philippe Benoit's photographs are currently displayed at the Brenda Wallace Gallery at 372 St. Catherine West, Suite 508.

CONSOLIDATED WE STAND

BY MUHANNED AL-NUAIMY

Consolidated, the California based collective made up of Mark Pistel, Adam Shelburne and Philip Steir, are concerned about an image that three albums of socio-political activism has created.

"After we signed a deal, we began to proceed according to the beaurocratic deadline of a record label relationship," explains Shelburne. "In other words we would record for a month, tour for three and half months and in two months we would start rehearsing again."

Only now are they beginning to shed the fan base of post-punk thrashers that their industrial-techno-rap sound has built.

"Our attendance would seem to be declining," explains Shelburne, "only as a direct result of having been marketed four years ago to a techno industrial audience. That implied its own inherent constituency of young aggressive males who wanted to come and dance and

kill each other to that type of music."

Now, with their new album *Play More Music*, Consolidated return once again to their pro-rights position on issues concerning women, minorities, lesbians, gays and animals. They make no apologies for the

apparent redundancy. The message is beginning to sink in, and the aggressive element has started to leave.

Their biggest problem now is dealing with their position as signed artists. Corporate realities have interfered with the creative freedom they had in making their first, independent album *Myth of Rock*.

"After we signed a deal, we began to proceed according to the beaurocratic deadline of a

record label relationship," explains Shelburne. "In other words we would record for a month, tour for three and half months and in two months we would start rehearsing again."

This process has forced them to sacrifice some of their creativity. "We have a bulk of issues that are important to us, we have to weed through and decide which is going to be a priority for seventy minutes of music."

"We come from a middle-class, uneducated background," explains Shelburne, "and have common beliefs about equality and the critique of global society as a fascist phenomenon."

Play More Music wasn't intended to be as negative as it is. "We began to discuss the record in much more feel good terms, but the day we went into the studio the Rodney King verdict was brought out and our city and our lives were upsidedown for a week."

"So the album came out with a lot more negative dialectic than we initially intended."

WORK FOR THE DAILY



News call Fiona
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Meshes of Led Zeppelin in the afternoon

THEATRE

Look Back in Anger • by John Osborne • The Centaur Theatre

BY DOUG McDONALD

He's sexist, racist, abusive and an overall pig. He's a 'working class hero' and the definitive 'angry young man'. He's John Osborne's Jimmy Porter, the protagonist of the Centaur's lastest produciton *Look back in Anger*.

Shocking for the 1993 audience not for it's radicalism but for it's reactionism, Osborne's 1956 play can still make an audience dig their nails in to their palms.

While orginally seen as a play that voiced the angst of a new "liberal generation", it now seems a testament to the stifling reactionary ideas held within the most burning of revolutionary hearts.

Porter, played by Aidan Devine, is a man besieged by his own inability to come to terms with his childhood pains and adult failures, who lashes out violently at the intelligent women in his life who seem as trapped by the walls of the attic apartment they share with him, as by the world that lies beyond them.

The character of Alison is played by McGill theater graduate Stephanie Morgenstern and is executed with all the passion and pain fitting for a female character who lives the reality of sexist 1950s England.

Morgenstern brings a composed sense of fury and humiliation to the part, until she finally breaks down on stage at the play's end. Linda Smith plays an equally solid pissed-off Helena, who makes us wonder on whose anger we are looking back.

To Osborne's credit, the woman characters are written with the dimensions of a soul and a brain. But they strangely refuse to employ them, as they sit and passively accept the hateful ranting of Porter.

The director, Maurice Podbrey, does a good job at

trying to express the irony and tragedy of these women's inability to break from their cycles of violence.

The only real problem with the play is the unfortunate blocking of Alison's back to audience during a meal scene, where we are left unable to see Alison's reaction to Jimmy Porter's abuse.

Another difficulty is with the rather optimistic yellow set, which takes away from the dismal atmosphere created by Osborne's play. But the powerful and well-executed dialogue manages to overcome these difficulties.

However, the main reason I would not recommend this performance is the incredibly high cost of a student ticket: \$19.50. As is too often the case



Linda Smith as Helena and Aidan Devine as Jimmy Porter

at the Centaur, the young audience is economically discriminated against and therefore kept from attending productions.

This leaves the theatre filled with balding bankers who fall asleep in the second act and

snore through the curtain call. If this trend is not reversed, the Centaur might find they have permanently alienated the only future they have in this city.

Look Back In Anger plays until March 21 at the Centaur Theatre, 453 St-François Xavier.

events

Free meditation workshop Sunday February 21st, 2 pm, Atwater Library, 1200 Atwater. Info 845-1837.

Losar, Tibetan New Year's, Saturday February 20th 6 pm to midnight at St. Matthews church hall, 4940 MacDonald. Price is \$20 which includes traditional Tibetan meal and entertainment. Profits go to Tibet Daycare center Dharamsala India.

The Spanish and Latin American Students' Association invites you to an evening of fun and frolics at their great beach party, Fri Feb 19th 7:00 pm, room B09/10, Shatner bldg. Entrance free.

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Single bedroom apt. for rent at a reasonable rate, minutes from McGill, 749-5735, 484-5961, 3650 Mountain #101, good view, bright, clean, very quiet, parking available.

2 - Movers/Storage

Moving/Storage. Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148.

3 - Help Wanted

SUMMER CAMP JOBS, Laurentians: HIRING instructors for waterskiing (OWSA certified), kayaking, canoe-tripping, gymnastics, tennis (level 1+), swimming (instructors/nationals), Judo, Archery, Windsurf, Art, Pottery, Dance, Photography, DRAMA DIRECTOR (Broadway musicals) plus Keyboardist. Brief resumé to Ronnie Braverman, 5253 Decarie Blvd. #333, Montreal H3W 3C3.

Make Money, have fun. Part time work with possibility of full time summer. Must be available Mon., Tues. or Wed. evenings. Call 845-5816.

Poll Clerks still needed. Apply at SSMU desk. New deadline on Feb. 19.

RUN YOUR OWN BUSINESS NEXT SUMMER! College Pro Painters seeks dynamic, energetic (fluently bilingual) individuals to manage franchise in South Shore. **LAST SPACE LEFT!** Average profit \$9,500. Applications 287-9091 (h) Olga.

Seeking co-coordinator of "Popular Education, Power and Social Change" conference scheduled for March 27th. Knowledge of popular education preferred. Call Darren at 284-6587.

MODELS WANTED. Creative Photos Studio is currently holding free test shots (photo sessions) for aspiring male and female models. For interview call: 374-7624 or 874-7625.

5 - Typing Services

Success to all students in '93. WordPerfect 5.1. Term papers, resumes. 24 yrs. experience. \$1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxanne 288-9638, 288-0016.

Word Processing. WordPerfect 5.1 bilingual, term papers, theses, dissertations, student rates. Fast, accurate and professional service. All types of documents. Laser printer. Anne Marie 844-0645.

Word Processing and Resumé Service. Professional, bilingual, fast and accurate. Seven days/week. Term papers, manuscripts, correspondence. Near Vendôme Metro. Reasonable rates. 485-4780.

Word Processing: Fast & Easy. Theses, term papers, etc. WordPerfect 5.1 program used. Will pick-up and deliver. \$2.00/page. Call Heather at (514) 472-7054.

RESUMÉS by MBA's. Student rates. Better Business Bureau Member. 3000+ students served. Owner worked for Proctor & Gamble, Heinz and General Foods. PRESTIGE (on Guy) 939-2200.

WORD PROCESSING. 937-8495 Term papers, resumes, manuscripts, correspondence (laser printer) 9:00 a.m.-6:00 p.m. (Atwater).

Word-Processing: On laser printer, WordPerfect 5.1. Term papers, theses,

CV's, etc. in English/French. Reliable, experienced. On McGill campus. 484-5407 evenings or leave message.

WORD PROCESSING of term-papers, theses, reports, etc. Experienced. WordPerfect 5.1, Laser Printer. Reliable, accurate, fast. Good rates. Close to McGill. Call Brigitte 282-0301.

6 - Services Offered

Psychotherapy for women or men survivors of incest, sexual abuses or physical abuses in childhood, stress, burn-out, suicidal, break the silence. Use Rivard M.Sc. 521-0101.

Free Headshot Sessions for actors, actresses, musicians, comedians, etc. For a limited time only. For an appointment Call Creative Photos, 874-7625 or 874-7624.

NATIVE AMERICAN LORE. Bow, peacepipe, drumming, tipi, sweatlodge, tracking ceremonies. Wilderness setting.

ADULTS: 1 week courses; May 16, Sept. 19, Oct. 3, 1993. Reduced fees for students. **YOUNG PEOPLE'S Camp** (ages 8-16), June 20/27 - July 23. **SCHOLE**, Margaree Valley, Cape Breton, Nova Scotia, BOE 2C0. (902) 248-2601; In Toronto (416) 244-5247.

Get an 'A' in French! French Tutor, linguistic major, French mother tongue. Reasonable rates. Call 845-5111.

Macintosh Tutoring: From basics to high-end applications. Microsoft Word, FreeHand, PageMaker, File Management, etc. Phone: 457-3639 (leave message). E-mail: 75020.1213@compuserve.com.

7 - Articles For Sale

FOR SALE: Parrot. Likes children, but will make do with cuttlefish and a bit of grass seed. Write: BOX 15263645373-84756458575647485902985762-53416352718273645381.

10 - Rides/Tickets

BUSTOTORONTO. Cheap \$29. Thurs., Feb. 18, 4:00 pm from Union Building. Just show up. Limited space. 987-9591/278-5507.

13 - Lessons/Courses

Score well on the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-567-7737.

"ACTION SELF-DEFENSE" course. Highly recommended. Learn valuable verbal and physical techniques for everyday life. Limited enrolment. March 7th and 14th. Phone Heather 393-7206.

14 - Notices

The McGill University Photographic Society invites you to enter the XVth Annual Photo Contest. Get information & rules sheet in B-06 or call 398-6786.

As a full time student, you are a member of the Québec Public Interest Research Group (QPIRG) at McGill. If you wish to relinquish your membership in this organization and claim your \$3.00 refund, please come in person to Room 505 of the Eaton Building between 1:00 p.m. and 5:00 p.m. from February 1st to 19th, 1993.

Meditation Workshop at the Atwater library/1200 Atwater, includes practical techniques of relaxation, concentration and meditation. 5-week course: Sunday Feb. 21 2-4 pm, Tuesday evenings (Feb 23, March 2-9-16) 7-8:30 pm. Offered free of charge by the Sri Chinmoy Centre. Info 845-1837.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Atwater (above Milton) on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7. A great way

to find out about yourself & others.

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) has restarted peer counselling. Anyone interested in LBGM and/or finding out about their sexuality can drop by Shatner Room 417, or call 398-6822. Hours are 7 to 10, Monday through Friday. We're here for you!



We're here (but we'll be on holiday from Sat. Feb. 20th-Sat. Feb. 27th). Have fun just for the halibut! **398-6246**.

17 - Parking

No more circling the block. No more tickets parking available now, a few steps from McGill. Special spring & summer rates. Hurry 481-5911.

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Facials, leg waxing, pedicure, manicure.
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JOBS! JOBS! JOBS!
WHERE ARE THEY?**THE 1st Annual
YOUTH EMPLOYMENT
CONFERENCE**

SUNDAY, MARCH 7th, 1993

9:00 a.m. to 4:00 p.m. (Seminar)

7:00 p.m. to 10:00 p.m. (Theatre)

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WHAT IS IT?

A conference for youth concerned about future employment opportunities in Quebec.

YOU'LL LEARN ABOUT:

Job & business trends in the 90's
What several Human Resource Specialists are looking for when they hire young people
Job search techniques
How to write an effective C.V. &...
Preparing for interviews

WHO WILL BE THERE?

Human Resource representatives from:

Royal Bank
Gazette
C.B.C.
Air Canada
Montreal General Hospital
Quebec YMCA's
MUC Police

Ville Marle Social Services
P.S.B.G.M.
Sun Life of Canada
City of Montreal
Provincial Government
Federal Government
Cdn. Fed. of Independent Business

FEE OF \$5.00 INCLUDES: Youth Employment Seminar Lunch
Free Evening of Theatre at Centaur, Sunday, March 7th, 1993 for the play "Look Back in Anger"
1 year membership at Alliance Quebec

HOW DO I REGISTER?

Registration booths will be set up at various campuses or you can contact: Johanne Larouche Special Projects Coordinator, Alliance Quebec at 875-2771

Limited space, please register by March 1, 1993

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